

HYMNE À SAINTE CÉCILE

de Charles Gounod
pour piano par F. Liszt

R 168, SW 491

Prélude

Andante (quasi lento)

C P

una corda

p sempre

4

P

sempre p un poco espressivo

7

ten.

ten.

10

più espr.

dim. - - - perdendo

13

pp

dim. - - - perdendo

pp
riten.
PPP
più riten.

Andante sostenuto
PP
dolcissimo
sempre una corda

P
sempre legato

P

P

28

7

28

29

30

Ped.

30

8

30

31

Ped.

32

8

32

33

Ped.

34

8

34

35

cresc.

rallentando

Ped.

36

8

36

37

a tempo

pp

smorzando

riten.

Ped.

a tempo

First system of musical notation. The upper staff is a treble clef with a melodic line featuring eighth-note runs and slurs. Fingerings are indicated below the notes: 4 2 5 1 3, 2 5 1 2, 1 4 2, 1 3 2 5 1 4, 1 3 2 5 1 4, 1 3. The lower staff is a bass clef with a supporting line of chords and single notes. Dynamics include *p armonioso* and *il canto sostenuto molto*. A *ped.* marking is present under the bass line.

Second system of musical notation. Similar to the first system, it features a treble clef with eighth-note runs and a bass clef with chords. Fingerings include 4 2 5 1 3, 1 4, 2 5 1 3. Dynamics include *p* and *ped.*

Third system of musical notation. The treble clef staff continues with eighth-note runs. Fingerings include 1 4 2 5 1 3, 1 4 2, 2 3 1 2. Dynamics include *ped.*

Fourth system of musical notation. The treble clef staff continues with eighth-note runs. The bass clef staff includes a *cresc.* marking. Dynamics include *ped.*

Fifth system of musical notation. The treble clef staff continues with eighth-note runs. The bass clef staff includes a *ritenuto e smorzando* marking. Dynamics include *ten.* and *ten.* Fingerings include 1 3 2.

a tempo

48

dolcissimo

50

dolcissimo

52

sempre pp dolce un poco marcato ma dolce

54

pp dolce rall.

56

un poco ritenuto il tempo il canto sempre accentuated e sostenuto ten. sempre una corda

58

PPP rall. Ped. Ped. Ped. Ped. Ped. Ped.

60

un poco cresc. Ped. Ped. Ped. Ped. tremolando

62

tremolando dim. molto pp PPP Ped. Ped. Ped. Ped.

64

trem. PPP ten. trem. ten. Ped. Ped.

66

trem. trem. ten. espr. Ped.

68

ppp

molto accentuato

Ped.

70

trem.

smorzando

sempre trem. pppp

lunga a tempo

ppp

espr.

Ped.

73

un poco agitato

Ped.

75

un poco vibrato

cresc.

Ped.

77

cresc.

cresc.

Ped.

79 *tranquillo molto*

pp dolciss.

sempre pp

(80)

82

84 *molto riten. - - e perdendo*

87 *quasi fantasia il canto sostenuto ed espressivo assai*

pp l'accompagnamento

una corda sempre

90

sempre pp

Red.

93

un poco stringendo e cresc.

Red.

96

8

8

più cresc.

poco rall.

Red.

tre corde

99

8

a tempo

p subito legato

5

5 1

1 5

5 1 2

Red.

(100)

8

cresc.

5 4

4 5 1

Red.

8

più appassionato

8

riten. - - -

rinforzando molto

a tempo (più animato)

con esaltazione

rinforz.

f marcato

f marcato

8

rinforz.

f marcato

8

rinforz.

f marcato

114

8

rinforz.

ff

sf

sf

ff

sf

sf

117

8

sf

sf

sf

sf

sf

sf

120

[8]

vibrato assai

sf

sf

sf

sf

123

8

fff con somma passione

fff

fff

fff

fff

fff

125

8

fff

fff

fff

fff

fff

fff

127

fff

8

127 128 129 130

129

fff

8

129 130 131 132

131

fff grandioso tremolando

marcatissimo sempre

8

131 132 133 134

132

8

132 133 134 135

133

8

133 134 135 136

126

ten.

molto ritenuto ben a tempo e sempre ff

143

[8^{va}]

(à commencer de ces arpèges jusqu' à la fin)

(145)

ten.

la mesure doit être sensiblement marquée à quatre temps)

147

ten.

(148)

ten.

150

ten.

*) Von diesen gebrochenen Akkorden bis zum Schluß soll der Takt merklich vierzeitig akzentuiert werden.

*) From these arpeggios onwards to the end the bar should be accented in four-four time.

152 *ten.* *ten.* *ten. sempre più f*

(153) *ten.* *ten.*

155 *ten.* *ten.*

(156) *sf* *sf*

158 *fff*